While he was preparing the production he revived ** The Two Roses," a comedy in which as Digby Grant he had made a great success years before. I rehearsed the part of Lottie two or three times, but Henry released me because I was studying Juliet; and as he said, " You've got to do all you know with it."

Perhaps thfc s^nse of this responsibility weighed on rne. Perhaps I was neither young" enough nor old enough to play Juliet. I read everything that had ever been written about her before I had myself decided what she was. It was a dreadful mistake. That was the first thing wrong with my Juliet—lack of original impulse.

As for the second and the third and the fourth—well, I am not more than common vain, I trust, but I see no occasion, to write them *all* down.

It was perhaps the greatest opportunity that I had yet had at the Lyceurn. I studied the part at my cottage at Hampton Court in a bedroom looking out over the park. There was nothing wrong with *thai.* By the way, how important it is to be careful about environment and everything else when one is studying. One ought to be in the country, but not all the time. . . . It is good to go about and see pictures, hear music, and watch everything. One should be very much alone, and should study early and late—all night, if need be, even at the cost of sleep. Everything that one does or thinks or sees will have an effect upon the part, precisely as on an unborn child.

I wish now that instead of reading how this

and that actress had played Juliet, and cracking my brain over the different readings of her lines and making myself familiar with the different opinions of philosophers and critics, I had gone to Verona, and just *imagined.* Perhaps the most wonderful description of Juliet, as she should be acted,